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BULLETIN

Fall 1954

OBERLIN COLLEGE

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ALLEN MEMORIAL ART MUSEUM

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PRESS OF THE TIMES

Foreword

The past year has been a happy one for this small museum. The addition of a great painting, Terbrugghen's *St. Sebastian*, has enriched the collection beyond our fondest hopes. But the year has been even more exciting because this acquisition has been supported by others; among these Michael Coxie's portrait of *Christine of Denmark* is perhaps the most notable, but the *Still Life* by deHeem and Paul Bril's *Landscape* are certainly worthy of notice, as is the small *Flower Gardens in Taora* by Paul Klee.

Gifts too, have made this a memorable year. The Terbrugghen was the gift of R. T. Miller, Jr. A superb drawing, *Ship in a Tempest* by Claude Lorrain was given by Walter Bareiss, a neo-impressionist picture by Henri Cross was presented by Nate B. Spingold, and several Italian Renaissance bronzes were donated by the Baroness René de Kerchove.

Finally, the past year's *Bulletin* has contained several fine articles on works of art in the College collections, including Dr. Burchard's publication of our Rubens and Dr. Baldinger's study of the Robert Lehman Japanese Buddha. In addition, a long-awaited picture book was printed as an issue of the *Bulletin* in connection with the exhibition held at the Knoedler Galleries, New York, last February, which should make the collection better known to our wide circle of readers at home and abroad.

In the coming year we shall publish from the collection other works of art worthy of that distinction. We are ever mindful of, and grateful for, the benefactions of Elisabeth Severance Allen Prentiss, which make this publication possible.

Charles P. Parkhurst
Director



1. Gorky, *The Plough and the Song*

Oberlin

Arshile Gorky's "The Plough and the Song"

*"... art lives on creation and implies a latent belief
in the spontaneity of nature."*

HENRI BERGSON

*"I like the heat, the tenderness, the edible, the
lusciousness, the song of a single person. I like the
wheatfields, the plough, the apricots, the shape of
apricots, those flirts of the sun."*

ARSHILE GORKY¹

Although it is only six years since the tragic death of Arshile Gorky, he is already beginning to occupy the position of an "old master." The Allen Memorial Art Museum is fortunate in possessing one of the three versions of *The Plough and the Song*,² for this series represents the artist at the peak of his development. Within its deceptive appearance of casualness and unfinish, Oberlin's painting manifests, to the highest degree, those qualities which have given him international recognition.

Looking backward to 1947, the year the works were painted, it seems inconceivable that a reviewer could have found Gorky "in no sense a draughtsman"; to read that studies like that which initiated the plough-and-song theme (fig. 2) "must be appraised as doodlings, for psychological rather than formal interest."³

¹ Arshile Gorky's name was actually Wostanig Adoyan. He was born in the village of Hayotz Dzore, in Turkish Armenia, probably in 1904. He arrived in America in 1920, and painted in New York City and its vicinity from 1925 until his death by suicide in 1948. For a more complete biography, see Lloyd Goodrich's account in the catalogue of the Arshile Gorky Memorial Exhibition organized by the Whitney Museum of American Art in 1951.

This and all subsequent quotations of Gorky's words are taken from the wholly admirable essay included in the Whitney Catalogue, and written by Ethel Schwabacher. I am also indebted to Mrs. Schwabacher (who is about to publish a monograph on Gorky) for the generous cooperation given to me in studying his drawings and paintings, and for her willingness to share her firsthand knowledge of Gorky's life and work.

² 52.16. R. T. Miller, Jr. Fund. Oil on canvas. 50 3/4 in. x 62 3/4 in. Signed at right: A. Gorky, 47.

³ "Reviews and Previews," *Art News*, v. 46, Mar. 1947, p. 43.

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It was not only in his failure to recognize quality that the critic was remiss: he did not see that Gorky—especially during this last phase of his career—was in *every* sense a draughtsman. And though he is remembered for fluid painting, automatism, and dazzling modulation of hue, he distrusted unbridled colorism. He was in fact not far from agreeing with the academic classicist Ingres that “drawing includes everything, except the hue.” A full-scale photostat of Ingres’ *Self-Portrait at the Age of Twenty-Four*, which Gorky had admired during repeated trips to the Metropolitan Museum, hung on his studio wall; several drawings of the twenties show the master’s influence, and a pair of portrait studies in pencil imitate his style exactly.

The importance of delineation for Gorky’s art became apparent in 1932 when, forced to abandon painting for lack of materials, he drew in pen and ink. But later in the thirties at the opposite pole, there was no American artist more opulently painterly than Gorky. The famine of media over, his studio was heaped with great quantities of the most expensive colors; and due to a habit of successive overpainting, his surfaces raised in massive impastos. Elaine de Kooning recalls how, “changing the colors of more or less fixed shapes, he would lay on coat after coat of pigment until the edges rolled up like rugs next to the shimmering black bands that physically separated them, like valleys.”

Seen beside these loaded surfaces, the transparent washes of the Oberlin canvas seem the product of another personality. Many things happened to Gorky between 1940 and 1947, some of them calamitous; but for his style the most important event was the decision to draw out-of-doors: to “look into the grass.”

Until his marriage in 1941, Gorky’s painting habits resembled those of many New York artists. Boxed within the walls of a drab loft in Union Square, the sources of his art comprised memories of childhood, illustrated art books and magazines, the experiments of friends, and trips to museums, where his great frame, sad eyes, and drooping moustache (which seemed to truly relate him to his illustrious namesake) made Arshile Gorky a familiar figure even to those of us who knew him only by sight.

In Connecticut or at his wife’s family home in Virginia, away from the life that was bracketed between 57th and 8th Streets, Gorky’s skill, his knowledge of pictorial structure, and his innate gift of drawing from

⁴ Elaine de Kooning, “Gorky: painter of his own legend,” *Art News*, v. 49, Jan. 1951, p. 64.

the unconscious came to a focus. All of the diverse elements of his brilliant youthful eclecticism were united in an intense observation of the distinctive contours of live organisms.

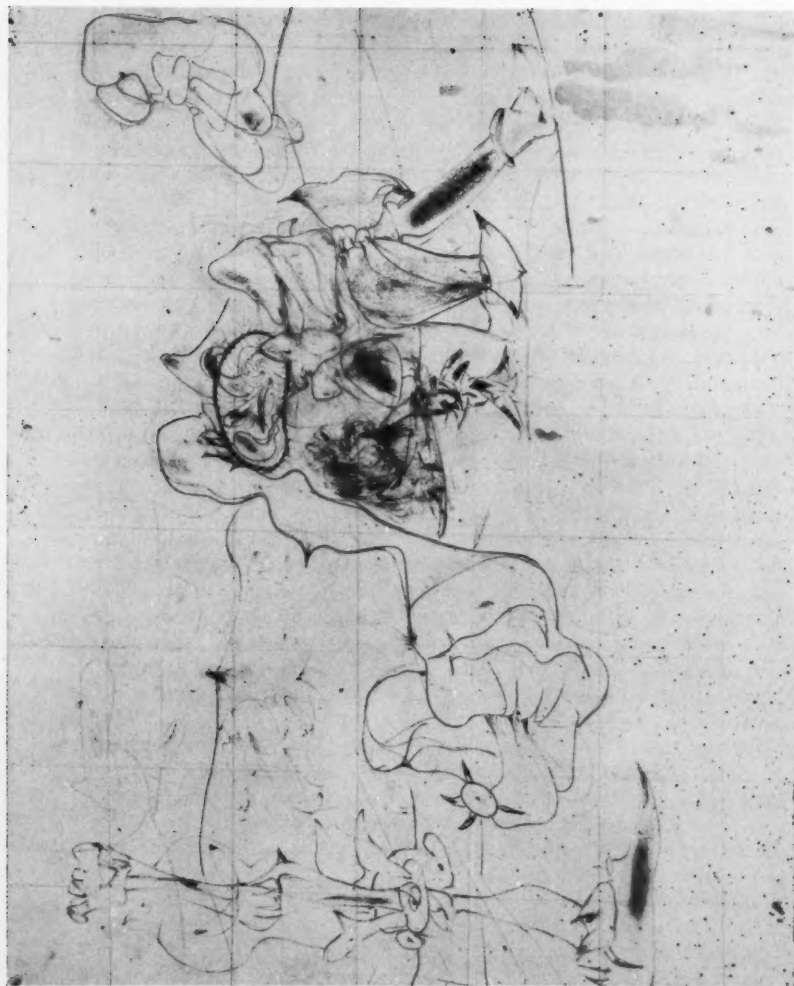
Gorky was endowed with a unique morphological sense which saw nature in visual metaphors rather than generic categories, so that he could see identical forms in flowers, foliage, fruits, insects, or human anatomy. While he drew, the image changed. Moved now by one and now by another stimulus, the continuum dissolved from botanical to biological structure. The iconography, as a consequence, is vascillating; but the contours are anything but vague. Hair-line distinctions are drawn between hard bony protuberances, fleshy masses, and clusters of fluttering petals. A single trace can serve to establish the swelling of an anatomical detail, limit a flat abstract plane, and initiate a movement. Careful examination of the finished drawings will reveal many erasures: not corrections but past phases in the growth of an idea—metamorphosis fluctuating between numberless possibilities.

In all of this work, empirical representation of microscopic landscape is fused with imagery based on the inner forms of the human body. Gorky's voluptuousness, Near Eastern in its overtones, was in natural sympathy with surrealism. He hated the ruled rectangles of the geometric painters, but delighted in the visceral shapes of Miro, the sexual totems of Matta, and the volatile naturalism of early Kandinsky. And it was the leader of the surrealist advance-guard who wrote the first discerning words concerning Gorky's strange gifts. André Breton recognized his ability to unearth form-identities separated by scientific classification, which "somehow forces the lobster and the spider into the same sack." To Breton, Gorky had found "the key to the mental prison" of rationally-ordered knowledge through "the free and unlimited play of *analogies*."

On returning from a Virginia summer in 1946, Gorky announced that he had finished 292 drawings: "Never have I been able to do so much work, and they are good, too." The first study for the "Plough" (fig. 2) was among this group. In the sketch, the iconography of our theme was not only established, but in fact pushed farther than in any of the subsequent versions.

Exact identification of its elements is of course impossible; each of us will see them differently, and we shall all miss personal meanings which the artist wished to keep hidden. But some references seem clear. The tall construction at the far left resembles nothing so much as

⁵ André Breton, *Le Surréalisme et la Peinture* (New York, 1945), p. 197.



2. Gorky, *The Plough and the Song*, sketch, pencil and colored crayon on paper
New York,
Estate of Arshile Gorky, courtesy of Sidney Janis Gallery

GORKY

it does a construction of bones. It is not unlike the structures which occupied the voids of Yves Tanguy during the forties. Skeletal grimness is softened by the petal shapes which gather, as on a platform set in depth, about the central oval ring. This bony column is not firmly based; flattened into abstract pattern, it disappears into (or behind) an exotic "slipper" motif toned with violet—one version of a dangerously-pointed shape continually recurring in Gorky's late work. Depending on the context, these sharp forms can resemble petals or leaves, the spiny projections of crustaceans, pennants, phallic symbols — or, if you will, they are abstractions which call up associations varying with the viewer's experience.

Including the left-hand column, the composition divides into four large nuclei. The overlapping rotundities of that at the upper right associate it with the human figure. Most curious, perhaps, is the prominent growth of conflated vegetal and body forms above the "slipper." It shows Gorky again as a contour draughtsman (quite in the manner of a Greek vase-drawing or a Botticelli illustration) depicting full fleshy bulks. Together, they enclose a niche opening at the left, and provide a fungus-like setting for a delicate four-petaled blossom, its center dotted with red. Toward the right, next to the folds in the forward bulk, stands what could be a toadstool, its stalk drawn sharply and its cap an almost invisible oval, erased in the first sketch, but later replaced in the large second drawing and in the three paintings.

These forms seem to project forward in an extreme perspective, far ahead of the bony construction, though their spacial position appears different in the paintings. The perspective effect is heightened by their connecting link with right center: it is an undulant tube of an odd suggestiveness—reflecting, perhaps, the interlaced figure groups of Max Ernst. Moving upward and toward the right, it enters a diagrammatically-dotted "ovary," within which appears what seems to be the directly-observed anatomy of a flower. As an opposition to the bulging projection above the slipper, the diverse forms of this right-hand nucleus define a receding cavern. Details are evocative but hard to label. The ringed central smudge is like a recession into the paper, and the shapes to the right of it, though bony and pelvic, have the softness of the iris or lily.

It was precisely such ambiguity of representation which Gorky sought: "I never put a face on an image." Toward that end, he adapted the surrealist devise of multiple imagery; but not, as in the "hand-made photography" of Dali, to achieve a representational tour de force. Gorky's

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historical contribution was to implement his personal subject matter by a synthesis of surrealist vocabulary with the formal discipline of the cubist tradition.

The mystifying (and often exasperating) power of what Breton called Gorky's "hybrids" is a direct result of their simultaneous ambiguity and clarity. Delineated with the precision of a surgeon performing an appendectomy, they convince us of their empirical authenticity: they are "real" things. Yet, paradoxically, they cannot be unequivocally identified. Like the vital principle of which they are formal symbols, they approach a focus which is both real and mysterious.

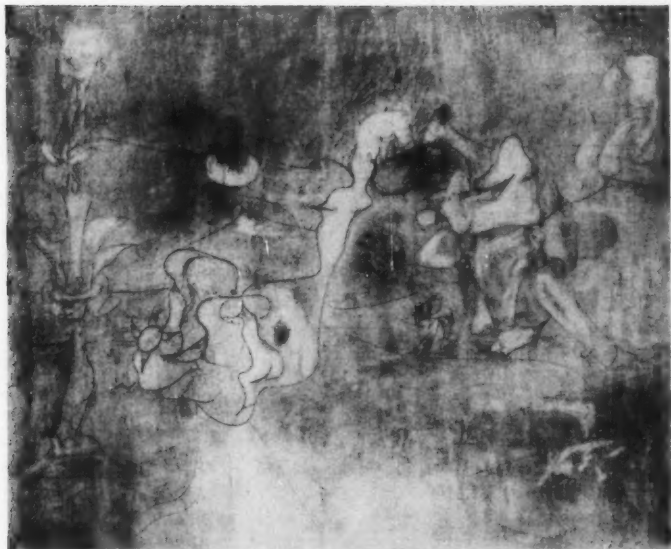
But Gorky's subject matter is more than its accumulated details. *The Plough and the Song* is a landscape with "figures": namely, a related group of organic structures, coordinated in their effect of life-movement. They both fill and hollow out an outdoor space, with its "sky," "horizon," middle distance, and foreground. In the same spirit as the cryptic morphology, the landscape stops just short of unequivocal realization, thereby retaining both poetic allusiveness and assertion of the medium of expression.

Gorky never forgets formal consistency. Open and faint near the edges, the design builds up detail, complexity, and density toward the focal area at right center, to establish a visual gestalt of rhythmic lines, the harmoniously-curved shapes which they form, staccato accents of sharp points, and the illumination of bright color-touches. Wide distribution opposes crowding, sharp edging is played against the soft vagueness of repeated erasure, and spots of tone set off the flat whiteness of the paper; these and other purely abstract devices are combined in a totality almost independent of subject matter.

Lest it appear that attention has been given to a sketch at the expense of Oberlin's painting, look closely at it now, and notice the degree to which its form is prefigured. With the first statement made, the theme coalesced, so that what followed took its cues from an established central image.

The purpose of the second study (fig. 3) was to enlarge this image and prepare it for canvas. The ruled grid-lines which cross the first drawing indicate that the muralist's method of enlargement by squares was employed. Now full-sized, the design was restudied, adding the larger-scale media of pastel and charcoal to the original pencil and wax crayon. Projected tone relations were indicated: the high value of the diagonal tube, for example, was emphasized. Certain changes were

* *Ibid.*, p. 198.



3. Gorky, *The Plough and the Song*, study, pastel and charcoal on heavy paper
New York, Estate of Arshile Gorky, courtesy of Sidney Janis Gallery

made: the most noticeable is the substitution of a symmetrical form resembling the body of a crab for the slipper. Happily, Gorky returned to the earlier form in the paintings. It is no criticism to say that the large drawing is a falling-off from the probing scrutiny of the outdoor sketch: a working sheet, it was not an end in itself. Next, the design was transferred to each of the three canvases (figs. 1, 4, 5).

By this quasi-mechanical process, the fundamental image dominates each painting. As Ethel Schwabacher tells us: "Gorky considered a drawing as a plan or blueprint, following its indications exactly." Here, like a lantern projection from his mind, it provides a skeleton on which the flesh of the paintings is hung, conditioning the final works even in details rubbed out in the study, and influencing color-spotting even where the original lines were ultimately eliminated.

Oberlin's version of *The Plough and the Song* perfectly demonstrates Gorky's method of beginning — and, as often as not, finishing — a canvas in line and turpentine washes. At first it may have been solely

* Schwabacher, *op. cit.*, p. 32.

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a starting procedure, but Gorky's friends (among them the surrealist Matta who himself worked in line and transparency) encouraged him to stop, on occasion, before he had covered the first liquid freshness and the incisive keenness of his delineation.

No painter before or since Gorky has ever equalled the easy uniformity of brush line, at once relaxed and controlled, which is a distinctive mark of his late style. As a moment's comparison of drawing to paintings will show, it is a direct translation from pencil. Such a line, which never takes on the thickening and thinning of calligraphic brushwork, was impossible with traditional painters' tools. It was only in 1945, after Gorky was introduced to sign-painters' brushes by his friend Willem de Kooning, that he learned to trim them down to a few hairs and thus to duplicate the pencil trace of his studies.

It would be incorrect to suggest that the technical steps by which Gorky developed the plough-and-song pictures were applied by rule to all of his later work. There is no other group, in fact, so systematically developed. He never abandoned improvisation, and was always ready to alter the original plan for a brilliant idea of the moment. Nonetheless, the use of such a logical procedure in this case attests to a consistent pattern of thought which, like his draughtsmanly approach, disciplined the phantasmagoric stream of Gorky's consciousness. His willingness to "blueprint" ideas, moreover, separates him from most of the other painters grouped under the "abstract-expressionist" label. They have insisted on the canvas as a "battlefield," and on the struggle to articulate basic motifs as a subject matter in itself. For them, preliminary studies are not "blue-prints" but skirmishes. And indeed, for most modern painters any process involving a degree of "filling-in" between lines would be stultifying. It was a characteristic of Gorky's unparalleled skill and sensitivity to avoid any debilitating effects of his method, and to give an observer the impression that his results came from free improvisation on the canvas.

Nor is the directive function of the first idea limited to drawing. Not only the general quality of the color-spotting, but many of the specific accents of yellow, red, and blue are derived from the notes of wax crayon which set off the first study. Though less evident in the more heavily-pigmented canvases than in Oberlin's version, each picture records many of the original color-touches. Several — including the red center of the blossom at the left, the yellow-against-white of the soft tube, and the green recession at right center — are carried into all three canvases. In the more opaque versions, they reflect the stage when, as



4. Gorky, *The Plough and the Song*, New York, Estate of Arshile Gorky,
courtesy of Sidney Janis Gallery



5. Gorky, *The Plough and the Song* New York, S. J. Wolf Collection

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in Oberlin's picture, transcriptions of the crayon accents provided reference points to which larger areas of tertiary color could be keyed.

Yet the three painted versions are strikingly different from each other, because hue, value, tone modulation, and surface quality remained subject to extreme alteration. By varying the hues and values used in similar areas, the entire effect could be reversed. By scraping and repainting (following a method established during the thirties with thick pigment) quality was enriched by a partially-revealed tone vibrating through the new coat. In other passages (the upper left, for example, of the version with a dark background) areas of the undercoat were allowed to remain: a process which evolved completely new shapes. It was through these successive repaintings that Gorky gained not only his unique vitality of color, but also the porcelain-like surface so characteristic of his most finished work.

It was perhaps for the very reason that the linear motif *was* fixed beforehand that paint could become free. The ochre wash of Oberlin's painting was allowed to dissolve whole sections of the drawing. Continuing into richer paint, color changes could paraphrase, augment, or contradict the linear core like musical variations on a central theme.

On the canvas also, the form elements created in the study — actors, as it were, in Gorky's drama — were given a stage-setting. Bringing everything he had learned from Cézanne and the cubists to bear on his organicism, the key image was structured by an architectural subdivision of the upper and lower areas which remain blank in the studies. At the lower right an entirely new motif enclosed in a stabilizing rectangle (perhaps from another sketch) was added below the "ground line" of the first study. Through darkening the band at the left, a high curve disappears to give place to a strong horizontal.

By employing his various means in concert, by discovering new combinations of the lush tones which pleased him, and by adroitly obliterating the brush line or reinforcing it, Gorky could change background to foreground, hollow out bulk, or neutralize both bulk and recession into the picture plane. Merely by the textural manipulation of a single color (a device combining the brushwork of Cézanne and Miro) he could simultaneously create "impressionist" atmosphere, divide his space into shifting planes, and assert the picture surface.

The painting in the Allen Memorial Art Museum has not been carried to this stage — yet unlike Figure 5, it is signed and dated. There is more than one criterion of finish; and it is a painters' ideal that his work in analogy with biological growth, should be complete at each

GORKY

phase of its development. Oberlin's version is simpler and more direct than the other two, resembling traditional oil technique less than it does drawing or watercolor. In its "unfinish," however, it has an airiness and offers a promise which can make the other canvases look heavy.

At first, few beside painters appreciated either the subtlety or the homogeneity of Gorky's art, so it is appropriate to quote a painter's concept of his aims: "For him, as for a few others," Adolph Gottlieb wrote in 1950, "the vital task was a wedding of abstraction and surrealism. Out of these opposites something new could emerge.... What he felt, I suppose, was a sense of polarity, not of dichotomy; that opposites could exist simultaneously within a body, within a painting or within an entire art." Gottlieb concludes his interpretation again emphasizing this same idea: "These are the opposite poles in his work. Logic and irrationality; violence and gentleness; happiness and sadness; surrealism and abstraction. Out of these elements I think Gorky evolved his style."⁸

There is indeed a darker side to Gorky's preoccupation with inner anatomy. In 1946, before the beginning of the "Plough" series, he had undergone an operation for cancer — an event which preceded by only one month a fire in which thirty canvases were destroyed. After a serious automobile accident, his suicide followed in 1948. But *The Plough and the Song* is not a morbid theme. Quite literally transmuting "suffering into song," its lyric beauty reaffirms a belief in the creative principle, in life as well as in art.

If, putting aside analysis, one can respond directly to Gorky's song of fertility, it becomes lucid. He was an Armenian, and a friend of the Russian David Burliuk, a painter of peasants singing in the fields. Like Burliuk or Marc Chagall, Gorky was possessed by nostalgic memories, colored and softened by distance and time. But by denying a "face" to his images, and by exquisitely structuring personal experience through a knowledge of his medium and its tradition, Gorky's art achieves a finer distillation.

William C. Seitz
Princeton University

⁸ Kootz Gallery, New York, *Arshile Gorky*. [Exhibition catalogue with a foreword by Adolph Gottlieb.]



Wright of Derby, *Dovedale by Moonlight*

Oberlin

A Landscape by Wright of Derby

With the acquisition in 1951 of a landscape painting entitled *Dove-dale by Moonlight*¹ by the Derbyshire artist Joseph Wright, commonly called Wright of Derby, the museum greatly enriched its small collection of English paintings which already included Hogarth's penetrating portrait of *Theodore Jacobsen*, a version of *The Strawberry Girl* by Reynolds, and the brilliant *View of Venice* by Turner. Wright was a competent and often very original artist, certainly one of the important minor masters of English painting in the late 18th century. In his portraits, his paintings of industrial and scientific themes, and his landscapes, Wright reveals a great interest in the study of unusual light effects. Wright's chief contribution to the art of his time lies in this concern with the properties of light, whether it be moonlight at a picturesque spot near Derby, or the artificial light cast by molten metal on the blacksmith's forge.

Joseph Wright was born in Derby in 1734 and was apprenticed in London at the age of seventeen to the portrait painter, Thomas Hudson, who had also been the teacher of Reynolds. After two years with Hudson, Wright returned in 1753 to Derby where he enjoyed some success as a portrait painter. He went again to London to study with Hudson for fifteen months in 1756-7.

Wright's first appearance in a London exhibition was in 1765 with the recently formed Society of Artists. That Wright received considerable notice during his early years exhibiting with the Society may be confirmed by a reference in a letter of Benjamin West. One of the entries in the 1766 exhibition was the now famous *Boy with a Squirrel* by J. S. Copley, still unknown in England at that time. West wrote to Copley that Joshua Reynolds "was greatly struck with the piec[e], and it was first concluded to have been painted by one Mr. Wright, a young man that has just made his appearance in the art in a surprising Degree of Meritt."² West's continued admiration of Wright is affirmed by a

¹ Acc. no. 51.30. Oil on canvas. H. 24½ in. W. 30½ in. R. T. Miller, Jr. Fund. Collections: William Martin, Broadstairs, England; Capt. and Mrs. R. Langton Douglas.

² *Letters and Papers of John Singleton Copley and Henry Pelham 1739-1776*, Massachusetts Historical Society, 1914, pp. 43-4.

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notation in Farington's diary, wherein West considered Wright's candle-light pictures, particularly his "forges and Blacksmith Shops," "superior to anything of that kind which had been done in Italy."^a Wright's entry in the 1766 Society of Artists' exhibition, *The Orrery*, was the first of a series of scientific or industrial subjects combined with a study of unusual or dramatic light effects which he exhibited at the Society between 1766 and 1775. The fact that Wright, as a boy, had certain mechanical inclinations may account in part for this choice of subject. But more immediate influences were working upon him, namely, the rapid industrial expansion occurring all about him in the Midlands, and his close acquaintance with such men as Erasmus Darwin, Josiah Wedgwood, for whom Wright frequently made pottery designs, and Richard Arkwright, inventor of the cotton-spinning frame.

Wright was in Italy for nearly two years in 1774 and 1775. The eruption of Mount Vesuvius which he witnessed may not be the *raison d'être* of his later moonlight pictures as his biographers imply (he had already exhibited one moonlight in 1772); but he was sufficiently impressed by the sight of Vesuvius in eruption to paint at least eighteen versions of the motif, most of which were executed after his return to England. Also, he had sold one to Catherine II of Russia for 300 pounds and well might have hoped for such good fortune to continue. Wright's entries at the Royal Academy, where he exhibited from 1778 to 1782, 1788 to 1790, and in 1794, indicate that his journey furnished him with the picturesque subjects so dear to English patrons. Included among these were a Naples grotto, a cavern in the Gulf of Salerno, the Convent of St. Cosimato, the Colosseum, and Virgil's tomb. Wright settled in Bath for two years after his Italian trip, but lack of patrons forced his return to Derby in October, 1777, where he remained for the rest of his life and where he died in August, 1797.

Throughout the major part of the 18th century paintings of the English landscape held a role subordinate to that of portraiture and history painting. For their landscapes collectors and connoisseurs preferred the paintings of Claude Lorrain, Salvator Rosa, and Gaspard Dughet brought back from Italy in great numbers by the English traveler on the grand tour. Originals, engravings, or copies of these masters served to recall the picturesque beauties of the Italian Campagna and to provide a record of the journey for his friends, just as, today, the kodachrome slides of the European tour are stock in trade for any re-

^a James Greig, ed., *The Farington Diary by Joseph Farington, R.A.*, London, 1924, vol. III, p. 44, entry for Jan. 8, 1805.

turned traveller. Those English artists who painted landscapes painted in the style of one, or a combination of these masters. Wilson, England's first great landscape painter, was most successful while he was in Italy and while he painted English landscapes in the Italianate manner. Poets and novelists all joined in the celebration of "savage Rosa" and "sunny Claude", often calling upon their paintings to serve as standards for extolling native scenery. Looking at nature had become a serious aesthetic pursuit. The traveller had recourse to numerous tour books in which appeared detailed accounts of the picturesque, the beautiful, and the sublime prospects to be visited around the countryside.⁴

Among those favorite haunts for the traveller in search of the picturesque was Dovedale, a valley some fourteen miles northeast of Derby. Rev. William Gilpin found the "composition" of Dovedale "chaste and picturesquely beautiful."⁵ For William Bray it was a spot "romantic and wild, with more of the sublime than the beautiful."⁶ Dovedale provided Wright with a number of subjects among which is this one by moonlight which appears in at least three versions. One is in the Derby Corporation Art Gallery, a second in a private collection, at present on loan to the Derbyshire County Council, and the third in Oberlin. All are predominantly green in color.⁷ The only differences in composition are slight variations in the profile of the rocks on the left bank against the sky and in the tree branches at the right. The Oberlin version is

⁴ "Picturesque", "beautiful", and "sublime" were the words most frequently attached to scenic views. Their differences were the subject of numerous treatises during the latter part of the 18th century and early in the 19th century. Burke in his *Inquiry into the Origin of our Ideas of the Sublime or Beautiful*, 1756, called smoothness the chief distinction of the beautiful, roughness of the sublime. Sir Uvedale Price gave to the picturesque the qualities of roughness and sudden variations joined to that of irregularity. For Rev. William Gilpin the picturesque was "that kind of beauty which would look well in a picture." (*Observations on the Western Part of England*, London, 1808, p. 328).

⁵ William Gilpin, *Observations on Several Parts of England, particularly the Mountains and Lakes of Cumberland . . .*, 1808, II, p. 224.

⁶ William Bray, *Sketch of a Tour in Derbyshire and Yorkshire . . .*, London, 1783 (2nd ed.), p. 144.

⁷ Derby Corporation Art Gallery: *Dovedale by Moonlight*. Oil on canvas, 30 x 36 in.

John Crompton-Inglefield, Derby: *Dovedale by Moonlight*. Oil on canvas, 25 x 30 in. Thomas Gisborne collection, Yoxall Lodge; H. Cheney Bemrose collection. On loan to Derbyshire County Council.

Although the color plate of this version in *Connoisseur*, vol. 87 (1931), opp. p. 3 shows more brown than green in the rocks and foliage, the owner writes that the predominant colors are black and green.

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the only signed one: I.W., at the lower center, his characteristic signature. The second version was shown in the large Wright exhibition at Derby in 1934 as a scene at Tissington Spires. Thus it is possible to identify in the Oberlin painting the precise location of the scene along the Dove.

The Dove River (so favored by Izaak Walton for its trout) is a tributary of the Trent, entering it southwest of Derby. It flows in a north to south direction at Dovedale and forms the boundary between Staffordshire on the west, the left bank in the painting, and Derbyshire on the east, the right bank. A guidebook describes the dale as "a narrow gorge-like valley, some three miles in length, with wooded slopes rising almost sheer from a crystal stream. Here and there the walls of foliage are broken by limestone rocks . . . It is a glen diversified with clefts and dingles, alternate juts and recesses of rocks, wooded hollows and towering heights . . . The Staffordshire path is beset with bushes; the Derbyshire path . . . affords a clear pathway at all seasons . . . on the Derbyshire bank the lofty crags of Tissington Spires arise in stately rivalry with the majesty of the neighboring heights."^a

The painting is a pleasing one compositionally and shows signs of being carefully organized. The downward diagonal formed by the left bank meets in a gradually narrowing angle the diagonal made by the river. The more sharply thrusting bank at the right converges on the same point but arrests the backward movement by its steep incline toward the right and by being connected with the trees in the foreground. The paint is thinly applied so that the twill of the canvas shows throughout the entire surface. The brush stroke which formed the branch and the leaves is quick and summary. The rocks and foliage at the left are worked over more ponderously and lack the sureness of touch evident in the tree. With the moon the only light source, the rocks and trees are treated as one mass with only slight variation in value and hue. Thus it is often difficult to distinguish the one from the other or to perceive their relationship in depth. But the fuzzy appearance which a dim light would give foliage may have been his intention. Were the painting cleaned, there might be revealed subtleties in color and value which are now lacking. At present the colors appear to be composed of variations of green, except for the yellow-white in the very light areas and the near black in the very dark.

Among the many contemporary critics who wrote about Wright,

^a *A Pictorial and Descriptive Guide to Matlock, Dovedale, Chatsworth, Haddon Hall, Derby, Etc.*, London, n.d., pp. 106-109.

the following verse by Peter Pindar has particular application here:

"Thou really dost not equal Derby Wright
the Man of Night!
O'er woolen hills, where gold and silver moons
Now mount like sixpences, and now balloons;
Where sea-reflections, nothing nat'ral tell ye,
So much like fiddle strings, or vermicelli;
Where ev'ry thing exclaimeth, how severe!
'What are we? and 'what bus'ness have we here?'"⁹

Certainly Peter Pindar is too harsh with Wright. The hills may look a bit woolly, but the wavy white line he uses in water to suggest movement was a convention employed by Claude himself. Since the ode was written in 1785, and we know that Wright painted most of his Dovedale pictures during the eighties and nineties, the Oberlin painting might be fairly dated about 1785.

While the "picturesqueness" of *Dovedale by Moonlight* is, in part, a by-product of his earlier scientific studies of light effects from the 1760's and 1770's, the painting has certain connotations which link Wright to the picturesque tradition of English landscape painting. Yet one cannot help feeling that, in spite of these picturesque conventions of moonlight and silhouetted tree branch, Wright was looking at nature in a fresh, new way. There is an intimacy of mood, although expressed with a restraint of means, which looks toward the 19th century. Dovedale was neither a remote nor exotic subject for Wright. He has painted a specific place at a specific time of day, and it is tempting to suggest, from what we know of his acute observations of light effects, that Wright actually studied the effects of moonlight at Dovedale, as he undoubtedly observed the motif in his daylight studies of this site. In reality the pale light of the moon would not pick up any more detail than it has in Wright's painting; it would tend to blur the structure of the trees and rocks. Those variations which he could perceive would be in degrees of light and dark, not in hue. An exclusively "romantic" painter, one not so bound by habit to record only what he had observed, could easily have been more fanciful in his distribution of color.

The following note from Wright's memorandum book is additional evidence of this union of romantic and realistic tendencies in Wright. An early version of *A Blacksmith's Shop* (1771) shows the smith at his forge in a half-ruined building with a classical portal and a thatched roof. Under the heading "Subjects for Night Pieces", he lists "A Black-

⁹ *The Works of Peter Pindar, Esq.*, London, 1794, vol. I, p. 98, "Lyric Ode to the Royal Academician for 1785," Ode 5, last stanza.

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smith's Shop.—Two men forming a bar of iron into a horse shoe, from whence the light must proceed . . . Out of this room shall be seen another, in which a farrier may be shoeing a horse by the light of a candle. The horse must be saddled, and a traveller standing by. The servant may appear with his horse in his hand, on wh[ich] may be a portmanteau. This will be an indication of an accident having happen'd, and shew some reason for shoeing the horse by candle-light. The moon may appear, and illumine some part of the horses, if necessary."²⁰ So Wright must justify the shoeing of a horse at night by introducing accessory figures in the background to show that an accident occurred which demanded the services of a blacksmith at night—an odd touch of realism in an otherwise picturesque painting.

While Wright is still indisputably a part of the picturesque tradition in his choice of subject, he sounds a new romantic note of intimacy, and in his manner of painting such landscapes as the Oberlin *Dovedale by Moonlight* he reveals a sensitive perception of the properties of light and an earnestness to record only what he can observe which foretells the course of English painting in the next century.

Chloe Hamilton

²⁰ William Bemrose, *The Life and Works of Joseph Wright, A.R.A.*, London, 1885, Appendix, p. 116.

A Landscape by Paul Brill

Exactly one hundred years have passed since the publication of a book which is indispensable to anyone interested in the provenance of paintings and the history of collecting: the *Treasures of Art in Great Britain* by the indefatigable Gustav Friedrich Waagen. Among the paintings which the then director of the Berlin Museum saw in the collection of the Earl of Lonsdale at Lowther Castle — in fact, as the first one on his list — we find the following: "Paul Brill. — A very poetic landscape; harmonious in keeping and colouring for him; of his latest and best time."¹ Last year, the Allen Memorial Art Museum acquired this work after it had been shown at the Art Dealers' Fair held in Delft, Holland.

The painting (fig. 1), done on canvas and measuring 27¾ by 40⅝ inches, is signed "PAOLO BRILL" at the lower right (on the fallen tree below the figure of the satyr). It is dated 1623 on a small rock farther down, bearing out Waagen's remark that it belongs in the last period of the artist, who lived from 1554 to 1626.

The onlooker is admitted to a shadowy grove which extends around a placid little lake. Two thick, gnarly trees rise on the right, one dead, the other cut by the upper frame before it can fully display its rich crown. On the left, two slenderer stems form the substance of a counterbalancing mass which is supplemented by a cluster of trees in the middle ground. In the foreground, all trees are united with the low ground by lying in the shade; the entire zone is steeped in a rich brown hue, which is diversified by fine light reflections on the deer, the rabbit and a few ducks on the left, and more richly by the cool blues, greys and pinks of the classical *staffage* on the right. Behind the tree "wings" and the low portion of the foreground, the quiet water and the various groups of trees in the middle ground are flooded with light streaming in from the left and creating a most delightful feeling of spaciousness and restfulness. The variety of colors in the foliage is astounding; it ranges from the lightest values of yellow green to a late-summer-reddish nuance and a cool grey green. As the latter darkens in the lower right parts of the tree cluster on the left, it leads farther back to the low ground and another dark group of trees in the center. But here the darkness is immediately relieved by a light slender stem which in turn relates this part of the middle ground to the background proper, where all values

¹ G. F. Waagen, *Treasures of Art in Great Britain*, III, London, 1854, p. 260.



1. Bril, *Landscape*, 1623



2. de Momper, *Mountain Landscape*

Oberlin

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become very light (including shepherds with cattle and sheep) and where the blue of a distant mountain and of a small section of the sky, carefully placed between middle and background trees, connects upward with the larger expanse of the same color. Thus, by a refined equilibrium of masses and alternation of lighter and darker elements, by meticulous observation of diminution of size (linear perspective) and of diminution of detail and color contrast (aerial perspective), the artist has conveyed a feeling of calm composure and truthful rendering of wide spaces which at once evokes the memory of the "classical" phase of Roman-French landscape painting, especially of the works of Claude Lorrain. The tremendous difference between the "Roman" style of our Flemish artist and one of the main Flemish trends of the same period — although this, too, is an "Italianate" trend to a degree — is sharply pointed up by a comparison of Bril's work with our landscape by Joos de Momper, which hangs right next to it (fig. 2).² While both pictures make use of the stage wing effects, de Momper applies a nearly identical brushstroke in all parts of his painting, in utter contrast to Bril's extremely differentiated one; he thus achieves a more unified relationship between picture surface and distance but he misses the spatial order which characterizes Bril's work, the more so as he does not pay nearly as much attention to the careful placing of color and value nuances. The two artists display entirely different temperaments: whereas de Momper is restless and aggressive, Bril is calm and composed; whereas de Momper's landscape is imaginary, Bril's is basically realistic, although it forms an important point of departure for what is generally — and quite correctly — called "ideal" landscape painting. As always, Goethe was right when he said of Bril that "in his works, one can still sense the source described above [i.e., the landscapes of Pieter Breugel]; but already everything is more joyful, more open minded, and the characteristic features of the landscape are already separated from each other; *no more does he represent an entire world but details significant in themselves and yet pointing beyond themselves.*"³

In discussing Goethe's appreciation of Bril's landscapes, one recent

² F. McPherson Burkam, "Joos de Momper's 'Mountain Landscape'", *Allen Memorial Art Museum Bulletin*, VIII, 1950, pp. 5-16.

³ "Landschaftliche Malerei" (*Über Kunst und Altertum*, VI, 3, 1832), III; see the recent edition of the "Schriften zur Kunst", ed. Herbert von Einem, in vol. XII of *Goethes Werke*, Hamburg, Chr. Wegner, 1953, p. 219; cf. also the passage in "Künstlerische Behandlung landschaftlicher Gegenstände", *ibid.*, p. 221. The original text, which is difficult to translate, reads: "Paul Bril, ein hochbegabtes Naturell. In seinen Werken lässt sich die oben beschriebene Herkunft noch wohl verspüren; aber es ist alles schon froher, weitherziger und die Charaktere

writer⁴ has pointed out that he curiously omitted mentioning his own fellow-countryman Adam Elsheimer, whose great discoveries and achievements are clearly reflected in Bril's late style and whose works were by no means unknown to Goethe. It is indeed certain that our landscape would never have been painted had not Paul Bril been profoundly impressed by such works of the great "Deutschrömer" as the *Landscape with Mercury* in the Uffizi, whose importance for the art of Claude Lorrain has likewise long been recognized.⁵ Most of the earlier easel paintings by Bril show a totally different style which is well exemplified by a charming picture of 1600, now on the New York art market (fig. 3).⁶ With its panorama vistas, its miniature-like meticulousness of design, its bright multiple colors, its innumerable crowds of busy people, it is worlds apart from our canvas and clings to the line characterized by the works of Lucas van Valckenborgh and the first paintings by Jan Breugel. Although in his landscape frescoes in Roman churches and palaces Bril tended early to develop a more advanced style of rendering nature, which may in turn even have made some impression on Elsheimer,⁷ he did not fully free himself from his earlier limitations until the advent of Elsheimer's most mature style, whose development Bril witnessed in Rome between ca. 1600 and 1610, the year of the younger master's untimely death. It is in Bril's drawings that this in-

der Landschaft schon getrennt: es ist nicht mehr eine ganze Welt, sondern bedeutende, aber immer noch weitgreifende Einzelheiten" (my italics).

⁴ Herbert von Einem, *ibid.*, p. 648.

⁵ Walter Friedlaender, *Claude Lorrain*, Berlin, 1921, p. 16 and repr. on p. 17. On the relationships between Bril, Elsheimer and Claude, which still offer a number of problems, see now Heinrich Weizsäcker, *Adam Elsheimer*, Berlin, I, 1936, and II, 1952, *passim*, also the same author's important article in *Zeitschrift für bildende Kunst*, LXIV, 1930/31, pp. 25-31. Bril and Elsheimer knew each other well; in 1606, the Netherlander served as best man at the German's wedding. The effect of Elsheimer's art on Bril was extremely well characterized by his contemporary, the Bamberg physician Dr. Johannes Faber (1574-1629), who wrote (I am translating from the Latin text published by Weizsäcker, *Adam Elsheimer*, I, 1936, p. 324, note 142) that "Elsheimer opened the eyes not only of his contemporaries but also, particularly, of the painters who came after him; as can be exemplified by the most excellent Netherlandish painter, Paul Bril, now living in Rome, who, after having emulated the example of Adam, left us, during these last twenty years of his life, works in this genre of painting (which the Italians call "paesi") that are truly made of gold (*aurea*), whereas those which he sent out into the world prior to those twenty years (when he was nevertheless a famous painter) were, if I may say so, made of copper (*aerea*)."

⁶ Signed "P.BRIL" and dated 1600, on canvas, 11 x 14¾ inches, from the collection of Sir Claude Alexander. I owe the photograph to Mr. D. Koetser.

⁷ See on this point Weizsäcker, *op. cit.*, I, pp. 213 f.



3. Bril, *Landscape*, 1600

New York Art Market

fluence became first unmistakably apparent; his easel paintings up to ca. 1620 were done in a decidedly *retardataire* style.⁸ A drawing which is quite closely related to our picture and which, through comparison with several dated sheets, can confidently be dated in the early twenties, is in the Louvre (fig. 4);⁹ it is also a fine specimen of the freedom of vision which underlies the meticulous structure of his late paintings. Dated examples of the latter are not very frequent. One which was signed "Paulus Bril Romae 1620", formerly in Pawlowsk and known to me only from a reproduction,¹⁰ does not exhibit quite the same superb

⁸ See Rudolf Baer, *Paul Bril, Studien zur Entwicklungsgeschichte der Landschaftsmalerei um 1600*, Munich, 1930, p. 19 f.

⁹ Frits Lugt, *Musée du Louvre, Inventaire général des dessins des écoles du Nord*, 1949, I, no. 423. Mr. Lugt kindly provided the photograph. A Louvre drawing which is dated 1623 (Lugt, no. 425) is of a different (rocky) type but illustrates well the truly monumental *Altersstil* of the master. The Louvre owns the largest group of his drawings, at least forty of them.

¹⁰ Sold at auction at Lepke's in Berlin on April 1st, 1930, no. 36; also in the Drachenburg sale at Cologne, October 11th, 1930, no. 288.



4. Bril, *Landscape with Cows*, drawing

Paris, Louvre

subtlety of compositional order as does ours, although it clearly announces it. I know of no dated paintings of 1621 and 1622, and of none of 1623 save ours, but it is reasonable to assume that, in addition to some other undated examples, the *Duck Hunters* in the Louvre¹¹ belongs in these years: its composition is closely akin to ours, except that the left front is not marked by a tree group. Of 1624 we have at least three dated pictures: the *Fishermen* in the Louvre (also with one open side and a beautiful broad vista in middle and background),¹² the *Golfplayers* in Minneapolis (a very different type of picture, clearly anticipating other Claude Lorrain features in the distance),¹³ and the *Landscape with Tobias and the Angel*, formerly in Dresden (fig. 5).¹⁴ The latter is most closely related to ours, in fact, it shows the very same landscape motif, even though with characteristic differences in practically every detail

¹¹ Reproduced from an engraving by Duparc in: Anton Mayer, *Das Leben und die Werke der Brüder Matthäus und Paul Bril*, Leipzig, 1910, pl. XLII a, and in *Zeitschrift für bildende Kunst*, LXIV, 1930/31, p. 29.

¹² A. Mayer, *op. cit.*, pl. XL b.

¹³ *Minneapolis Bulletin*, XXIX, May, 1940, p. 85 ff., and *Art News*, XXXVIII, June 15, 1940, p. 14.



5. Bril, *Landscape with Tobias and the Angel*

formerly Dresden

and in many compositional elements. Another interesting point is that the Dresden and the Oberlin landscapes contain figures which were obviously painted by the same hand; the former, the biblical scene indicated in its title, the latter, a gay company of nymphs and satyrs, with a little satyr boy dancing to the rhythm sounded on a tambourine by one of the girls. Whose hand is this? Certainly not Bril's. The figures in earlier paintings of his, such as the one of 1600 illustrated above (fig. 3), and those in his drawings show a clearly Northern style (which seems to go pretty well with the *staffage* of the *Minneapolis Golfers*). The design and the cool, light hues of our delicate figures are utterly different; and quite unlike anything by Bril are the tiny dots of small flowers strewn over the broad strokes employed by Bril himself in painting the ground on the right. An Italian hand, I should think; there is

¹⁴ Dresden no. 861, signed "Paolo Brilli 1624", canvas, 30 by 40 inches. I owe the photograph to the kindness of Professor Walter Friedlaender, who has reproduced it, *op. cit.*, p. 13.

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even some resemblance to certain figure drawings by Agostino Tassi.¹⁵ Tassi, who owed much to Bril, was in turn the teacher of Claude Lorrain, in whose early etchings one sometimes encounters rather similar figures.¹⁶

Wolfgang Stechow.

¹⁵ Jacob Hess, *Agostino Tassi, der Lehrer des Claude Lorrain*, Munich, 1935, p. 37 and pl. XXXV.

¹⁶ F. i., in the *Flight into Egypt* (R.D. 1), repr. in W. Friedlaender, *op. cit.*, p. 128.

Intermuseum Conservation Association

The third annual meeting of the Trustees of the Intermuseum Conservation Association was held at the Allen Art Museum on November 13, 1954. The present institutional members of the Association are: the Albright Art Gallery, Buffalo, New York; the Columbus Gallery of Fine Arts, Columbus, Ohio; the Museum of Cranbrook Academy of Art, Bloomfield Hills, Michigan; Davenport Municipal Art Gallery, Davenport, Iowa; John Herron Art Institute, Indianapolis, Indiana; Minneapolis Institute of Arts, Minneapolis, Minnesota; Allen Memorial Art Museum, Oberlin College; Toledo Museum of Art, Toledo, Ohio. At the meeting the Munson-Williams-Proctor Institute, Utica, New York, was elected to membership.

Officers elected for the next year are: President, Otto Wittmann, Jr., Associate Director, Toledo Museum of Art; Vice-President and Secretary, Wilbur D. Peat, Director, John Herron Art Institute; Treasurer, Richard D. Buck, Intermuseum Laboratory. Charles P. Parkhurst, Director of the Allen Art Museum, was elected to serve with the officers on the Executive Committee.

Edward W. Forbes, Director Emeritus of the Fogg Museum, was elected an honorary Trustee of the Association.

After the meeting a period was devoted to a demonstration of micro-analytical techniques and the showing of experimental color films, taken in the Intermuseum Laboratory, of various processes in the treatment of objects of art.

It was the decision of the Trustees to issue as an information bulletin the following statement of the nature, purposes, and procedures of the Intermuseum Conservation Association.

ICA is a non-profit corporation governed by a Board of Trustees who severally represent its institutional members. The Association was founded in 1952 to serve goals of research and education in conservation, and to establish a clinical laboratory in the Central States where effective work in the conservation of the cultural resources of this region could be carried on

PURPOSES of ICA are broadly those of each member museum, and in addition, as stated in its Articles of Incorporation, are:

To improve and disseminate knowledge of the theory and practice of conservation in relation to works of art and objects of cultural interest

ICA

To investigate materials and equipment and to conduct studies and tests in order to develop methods to protect, preserve, maintain the integrity of, and improve the condition of such works of art and objects of cultural interest

To coordinate and assist in carrying out conservation programs of charitable and educational institutions which may become members, and to render conservation services for them

To maintain a laboratory and staff in order to carry out these purposes

To receive and accept donations, gifts and bequests for the furtherance of its purposes

SCIENTIFIC and EDUCATIONAL USE of the findings of the Laboratory and its staff is facilitated through

Publication of Information Bulletins on special problems relating to conservation

Reports to members regarding laboratory findings, for use as basic material in further research and publication

Participation in research activities such as those sponsored by the International Institute for the Conservation of Museum Objects, the International Council of Museums committee on museum laboratories and committee on the care of paintings, and the Mellon Institute through its Fellowship for the investigation of artists' materials

MEMBERSHIP in the Association is institutional, and is open only to non-profit charitable and educational institutions owning or having custody of works of art or other objects of cultural interest. Qualified institutions are admitted by a vote of a majority of the Board of Trustees at any time in office. Each member agrees that the findings of the Laboratory regarding its possessions will be used only for scientific and educational purposes. On its part the Laboratory holds all such findings as confidential and will not publish them without the express consent of the member concerned. Members guarantee an annual minimum of work to the Laboratory

ICA also makes available to its members, as a corollary of its research program, and in order to preserve and protect members' collections, a complete service in conservation, including

Periodic inspection of collections

Maintenance of records of the condition of the collections

Laboratory examination and treatment of objects

Facilities of a well-equipped laboratory and its professional staff

Advice on problems of conservation; information bulletins

Access to recognized authorities in special fields

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THE INTERMUSEUM LABORATORY is located in the Allen Art Building, Oberlin College, Oberlin, Ohio, although it is not a part of the College. It is equipped to make searching technical examinations of objects by means of infra-red photography, ultra-violet fluorescence, x-radiography, microchemical and microphysical analysis, the preparation and study of paint cross-sections, and the comparison of pigment specimens with a large collection of pigments from known sources covering the history of painting. It has at hand the Oberlin College art library of 20,000 volumes and the Edward Waldo Forbes art-technical library, and enjoys the advantages of help from the College's faculties and its laboratories.

It is equipped not only for research but also for structural treatment and for the restoration of paintings and other types of objects.

ICA ADVISORY BOARD. ICA may call on members of its Advisory Board for consultation or services when it is faced with special problems.

For metals, metallurgy and metal corrosion, *Dr. Earle Caley*, Ohio State University, and *Mr. Rutherford J. Gettens*, Freer Gallery of Art, Smithsonian Institution.

For pigment identification and microscopy, *Mr. Rutherford J. Gettens*, Freer Gallery of Art.

For film materials, *Dr. Robert Feller*, Fellow, Mellon Institute, Pittsburgh.

For paper and works of art on paper, *Miss Elizabeth H. Jones*, Conservator, Fogg Museum of Art, Harvard University.

For general conservation, *Dr. Paul Coremans*, Director, Laboratoire Central des Musees de Belgique, Brussels; *Mr. George L. Stout*, Director, Worcester Art Museum, Worcester, Massachusetts.

The Chief Conservator of the Intermuseum Laboratory, and a Trustee of the Association, is *Mr. Richard D. Buck*.

OPERATIONAL PROCEDURES

Requests for inspections of collections and other inquiries should be addressed to the Conservator, Intermuseum Laboratory, Allen Art Building, Oberlin, Ohio.

Institutional members may request examination and treatment of objects owned by them, or in their custody, or in which they have an interest.

As schedules permit, inspection, examination and treatment may be made available to charitable or educational institutions which are not members of ICA, in a manner prescribed by the Trustees.

ICA

Objects can be accepted at the Laboratory only when accompanied by a request in writing, properly signed and stating that such institution owns the object or is duly authorized to make the request. Forms for such requests are available

The Intermuseum Laboratory does not undertake any investigation or treatment without written authorization

Invoices for services rendered by ICA are based on costs at rates approved by the Board of Trustees

Records of examination and treatment are kept on file at the Laboratory

Transcripts are available to owners at cost

ICA concerns itself with research into physical and technical problems, utilizing material provided by its members

ICA undertakes to identify the construction and materials of objects

ICA describes the condition of objects, that is, the degree of insecurity, damage and unnecessary disfigurement that exists

ICA does not answer questions regarding style, artistic merit, authorship, date or provenance. These are from the province of the style critic, but evidence having a direct bearing on these questions may be derived from Laboratory examinations

ICA does not appraise objects. This is the business of professionals familiar with the market

Announcements

Baldwin Seminar

As the first lecture in the Baldwin Seminar series this year, Dr. H. W. Janson of New York University conducted a two-week seminar on *Florentine Early Renaissance Sculpture*, in the course of which his new findings with regard to the work of Donatello, Michelozzo, Nanni di Banco, Desiderio, and other sculptors of the period were presented and the relationships of these artists reconsidered and illuminated. Much of the material will doubtless be published in Dr. Janson's forthcoming two-volume book on Donatello, a work much needed, and happily here in the hands of an able scholar and accomplished writer.

In addition, Dr. Janson gave two public lectures, one on *What Is Abstraction?*, in which he discussed the four-hundred-year history of this characteristic of twentieth century art, and the other on *The Beginnings of Art Theory in the Renaissance*, in which he uncovered those clues which indicate when and how the claim for fine art as one of the *artes liberales* occurred.

The second Baldwin Seminar of the year will be offered next February by Dr. Richard Krautheimer of the Institute of Fine Arts (New York University), on *Alberti and Fifteenth Century Architecture*. A special exhibition is being planned in connection with this series (see the calendar, p. 43). One of two public lectures by Dr. Krautheimer will open the exhibition.

Oberlin Friends of Art

On October 5 Dr. Byron P. Merrick spoke to a large gathering in the sculpture court of the museum on his collection of music boxes, which were exhibited from October 5th to 20th.

A tea for members will be held on December 8th, on which occasion Prof. Ellen Johnson will give a gallery talk on an exhibition of American paintings.

ANNOUNCEMENTS

Oberlin Archaeological Society

The Oberlin Archaeological Society, a local group at present comprising 18 members, is affiliated with the Archaeological Institute of America. Each year the Institute sends two or three lecturers. The program thus provided may be supplemented by locally planned lectures. The first lecturer this year was Dr. Otto Brendel, Professor of Fine Arts at Indiana University, who spoke on "Campanian Paintings", illustrated with colored slides, on October 21st. The second Institute lecturer will be Dr. Emmett L. Bennett, Jr. of Yale University, who will lecture on the subject of "Minoan and Mycenaean Scripts" on February 14, 1955. Professor George E. Simpson, of the Sociology Department, has kindly consented to speak to our local group on some phases of his work last year in Jamaica. His talk, which will be illustrated by slides and recordings, will be on December 2.

At present the President-Secretary of the Oberlin Society is Edward Capps, Jr.; there will be an election for new officers at the December meeting.

Exhibitions

October 27 - November 10

Annual Purchase Show

November 12 - 21

Drawings from the Sixteen-Seventeenth Centuries

November 23 - December 18

American Paintings

January 4 - 31

Theatre Drawings from the
Collection of Albert M. Friend

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Attendance

From September 1953 to September 1954 23,500 people visited the museum.

Faculty Notes

Paul Arnold exhibited in "College Prints 1954" at Youngstown College, Ohio, in an exhibition which will circulate until next January. He was invited to exhibit this summer in the National Prize Exhibit of the Dallas Print Society, as a result of having received honorable mention at the Audubon Show last year in New York, and at Dallas received a purchase prize for his *Cock Pheasant*. In addition, he exhibited in the "Midwest Printmakers" show during September and October at the Contemporaries Gallery, New York.

Jean P. Darriau has joined the staff in place of *Robert Reiff*, now on leave from Oberlin and teaching at the University of Chicago for one year. Recently Mr. Darriau was awarded prizes in prints and sculpture at the Minneapolis Institute of Arts, and at a one-man show at the Minnesota State Fair Art Exhibit. He also won first award in sculpture at the Little Rock Museum of Fine Arts and exhibited in the Midwest Biennial at the Walker Art Center, Minneapolis.

Ellen Johnson was visiting lecturer on Scandinavian art at the Cleveland Museum of Art in early October, speaking in connection with the large Scandinavian exhibition there.

Chloe Hamilton has been appointed Curator of the Allen Art Museum. For the past two years she has been Acting Curator.

Charles Parkhurst served on a jury in two recent exhibitions: at the Canton Art Institute in September, and for the Cleveland Junior Chamber of Commerce exhibition in October.

ANNOUNCEMENTS

Margaret Schauffler exhibited two oil paintings at the Art Center in Ogunquit, Maine, during the past summer.

Wolfgang Stechow, on leave of absence this semester to do research in Dutch painting, has been appointed a member of the Institute for Advanced Study, Princeton, N.J., for that period. This fall he has been serving on the Committee on the Visual Arts at Harvard. In October he lectured at the National Gallery of Art, Washington, on Dutch seventeenth-century landscape painting.

Forbes Whiteside has been reappointed full-time Instructor, after a year in which he devoted himself largely to work in an architectural office. During the summer, he exhibited two pictures in an invitation exhibition at the University of Nebraska.

Loans to Museums and Institutions

William Hogarth, *Theodore Jacobsen*

To the Minneapolis Institute of Arts

Exhibition: "Great Portraits by Famous Painters", November 13 - December 21, 1952, Cat. no. 18.

Jean Honoré Fragonard, *View of a Park*

To the Society of the Four Arts, Palm Beach, Florida

Exhibition: "Eighteenth Century Masterpieces", December 12, 1952 - January 4, 1953.

Claude Lorrain, *Sea Port at Ostia*

To the Akron Art Institute, February - March, 1953.

V. Dubreuil, *Take One and Is It Real?*

Exhibition: "Harnett and His School", circulated September 1953 - August 1954 by the American Federation of Arts to San Francisco, Dallas, Portland, Phoenix, Tulsa, Sarasota, Coral Gables, Akron, Minneapolis, Louisville and Ithaca.

Ecclesiastical Vestments from the Helen Ward Memorial Collection

To the University of the South, Sewanee, Tennessee, November 1953.

Luca Giordano, *Christ Driving the Moneychangers from the Temple*

To the Akron Art Institute, January - February, 1954

To the Art Institute of Zanesville

Exhibition: "Masterpieces from Ohio Museums", April 11 - 30, 1954.

Forty-eight Japanese Prints from the Mary A. Ainsworth Collection

To the University of Notre Dame, South Bend, Indiana, February, 1954.

To the University of the South, Sewanee, Tennessee, March, 1954.

Tony Guevue, *Buffalo Hunt*

To the Art Institute of Chicago.

Exhibition: "Contemporary American Indian Painting", June 2 - July 5, 1954.

Georges Braque, *Blue Guitar*

To the Junior Art Gallery, Louisville, Kentucky, September 15 - December 17, 1954.

LOANS

Jean-Baptiste Siméon Chardin, *Still Life with Rib of Beef*

To the Albright Art Gallery, Buffalo, N.Y.

Exhibition: "Painters' Painters", April 16-June 2, 1954, Cat. no. 14, repr.

To the Minneapolis Institute of Arts, October 5-November 2, 1954. Wildenstein & Co., New York, November 16-December 11, 1954.

Exhibition: "French Eighteenth Century Painters".

Paul Klee, *Flower Gardens in Taora*

To the Curt Valentin Gallery, New York, for an exhibition in memory of Curt Valentin, October 5-30, 1954. Cat. no. 12, repr.

Claude Monet, *Garden of the Princess*, and

Henri Edmond Cross, *The Return of the Fisherman*

To the Detroit Institute of Arts

Exhibition: "The Two Sides of the Medal", September 28-November 6, 1954, Cat. nos. 44 and 130, repr.

Paul Cézanne, *Viaduct at l'Estaque*

To the Fort Worth Art Center Inaugural Exhibition, October 8-31, 1954, Cat. no. 8, repr.

Hendrick Terbrugghen, *Saint Sebastian*

To the Fort Worth Art Center Inaugural Exhibition, October 8-20, 1954, Cat. no. 98, repr.

To the Metropolitan Museum of Art, New York, October 28-December 15, 1954, the Toledo Museum of Art, January 2-February 12, 1955, the Art Gallery of Toronto, Canada, February 19-March 25, 1955.

Exhibition: "Dutch Painting—The Golden Age", Cat. no. 81.

Meindert Hobbema, *Pond in a Forest*

To the Metropolitan Museum of Art, New York, October 28-December 15, 1954, the Toledo Museum of Art, January 2-February 12, 1955, the Art Gallery of Toronto, February 19-March 25, 1955.

Exhibition: "Dutch Painting—The Golden Age" Cat. no. 43.

Claude Lorrain, *Ship in a Tempest*

To the Cleveland Museum of Art.

Exhibition: "Chinese Landscape Painting", November 4-December 26, 1954, Cat. no. 121, repr.

Catalogue Of Recent Additions

PAINTING

Jan Davidsz. de Heem, Dutch, 1606-1683/4. *Still Life*.
Oil on canvas, 16½ x 24½ in. (54.21)
Mrs. F. F. Prentiss Fund

DRAWINGS

Peter Paul Rubens, Flemish, 1577-1640. *Sketch for The Mystic Marriage of St. Catherine*.
Pen and ink, 158 x 217 mm. (54.24)
Mrs. F. F. Prentiss Fund
Nicolaes Berchem, Dutch, 1620-1683.
Landscape.
Pencil and wash, 253 x 374 mm. (54.25)
Mrs. F. F. Prentiss Fund

PRINTS

Marc Chagall, Russian, 1887 —. *Plouchkine offers a Drink*. No. XXIV, from *Dead Souls*.
Etching and drypoint, 220 x 278 mm. (54.18)
Friends of Art Fund
Ernst Ludwig Kirchner, German, 1880-1938. *Head of a Girl with Apple Dish*.
Etching and aquatint, 227 x 178 mm. (54.19)
Friends of Art Fund
Richard Seewald, German, 1889 —. *In the Meadow*.
Lithograph, 303 x 415 mm. (54.20)
Friends of Art Fund

SCULPTURE

Francesco Laurana, Italian, 1420/5-1502. *Portrait of Triboulet, Buffoon to René d'Anjou*.
Marble relief, H. 10½ in. W. 8½ in. (54.23)
Mrs. F. F. Prentiss Fund

BRONZE

Central Italian, middle of 16th century. *Seated Nude*.
Bronze, H. 4¾ in. (54.22)
Mrs. F. F. Prentiss Fund
Pietro Tacca, Italian, 1577-1640. *Mask from the fountain of Ferdinand I in Leghorn*.
Bronze, H. 12¼ in. (54.61)
R. T. Miller, Jr. Fund

Recent donations to the Helen Ward Memorial Collection include textiles, costumes and accessories from Mrs. Lucille Allen, Mrs. Theodore L. Bailey, Miss Cora E. Bassett, Mrs. Norman Glass, Mrs. F. O. Grover, Mrs. John F. Gunther, Mrs. Oscar Jászi, Miss Harriet-Louise Patterson, Mrs. J. B. Thomas and Mr. and Mrs. Clarence Ward.

MUSEUM CALENDAR, FALL - WINTER, 1954-1955

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
NOVEMBER	Paintings, 14th to 18th centuries (Permanent Collection)	Annual Purchase Show, until November 10th American Paintings, opening November 23rd (Loan Exhibition)	Paintings, 19th and 20th Centuries (Permanent Collection)	Swift Collection of American Pattern Glass Goblets — Early Prints	Sculpture (Permanent Collection)	French and Italian Costumes of the 18th Century	Prints from the Prentiss Bequest (Gallery IV)
DECEMBER	"	American Paintings, until December 18th	"	Swift Collection — Manuscript Pages from the F. B. Artz and Museum Collections	"	"	"
JANUARY	"	Theatre Drawings from the collection of Albert M. Friend (Loan Exhibition)	"	Swift Collection — Master Drawings	"	"	Engravings by William Blake, illustrating the Book of Job (Gallery IV)
FEBRUARY	"	Architecture in Early Renaissance Paintings (Loan Exhibition)	"	"	"	"	Three Renaissance Architects: Brunelleschi, Alberti, Palladio. Photographs by Mrs. R. Thorne McKenna (Auditorium)

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PUBLICATIONS

The Bulletin (illustrated),
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MUSEUM HOURS

Monday through Friday
1:30 - 4:30 , 7:00 - 9:00 P. M.
Saturday 2:00 - 4:00 P. M.
Sunday 2:00 - 6:00 P. M.





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